

# ART AND DESIGN

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Paper 0400/01  
Observational Study

## General comments

**Question 2(a)** and **Question 2(c)** were the most popular, closely followed by **Question 1(a)**. **Questions 1(b), 3(b), 4(a)** and **4(c)** were the next most popular. Fewer candidates chose **Questions 2(b)** and **3(a)**, and hardly any responses were received for **Question 4(b)**.

There were an impressive number of candidates producing accomplished work in the exceptional levels of achievement this session. These candidates demonstrated outstandingly mature observational and recording skills. It was apparent that in such cases these candidates were well prepared with a very good understanding of the requirements of the examination, and had been offered excellent guidance by their teachers.

Unfortunately there were also many instances where candidates had failed to fully understand the nature of working from direct observation. Here, there was a growing over reliance on copying from photographs or downloaded images, sometimes of very poor quality indeed.

Whilst photographs, especially the candidates' own, are useful during the initial research period, when recording different arrangements or the same view from different angles, they should produce some work directly from the subject matter that is in front of them. Only then can they fully appreciate the form, structure and texture of their subject; or the composition or spatial relationships of the subject. Copying from secondary sources severely restricts the possibilities of real in depth exploration.

Good preparatory work remains the key to success. Invariably the candidates that achieved the highest marks in whatever ability band they were finally placed were those that had demonstrated that considerable time and effort had been spent on research. In most cases the preparatory work was thorough and relevant to the question chosen. Candidates in the upper mark ranges presented densely packed studies covering several pages showing considerable commitment with inventive interpretations of the chosen theme.

There were some instances where items of unrelated coursework had been submitted in an attempt to disguise the lack of research and development. There were other submissions that consisting primarily of hastily drawn repeats of the final examination work. All too often these repeats were drawn over and over again only to show very little development of ideas, or experimentation with media and processes.

Candidates are encouraged to reference the work of other artists or cultures and at the very best these informed their personal direction and development. However many had seen this as an opportunity to submit copious amounts of photocopied illustrations and printouts of biographical details to pad out otherwise moderate amounts of their own first hand research. There were several examples where candidates had simply made a copy from another artist's work for their own examination submission, yet again they had failed to understand the requirement to work from first hand sources.

There remain a small number of candidates who fail to submit any preparatory work. However good their recording skills may be this lack of effort inevitably results in the candidate receiving fewer marks. Marks cannot be awarded for work that is not there, especially for Assessment Domain C (Personal Investigation and Development). By not submitting any supporting work candidates are reducing the total amount of marks available to them by as much as twenty.

A wide range of media was seen with some excellent colour work in acrylic, oil, crayon, chalk, oil pastel and mixed media. Some very mature and expressive handling of media was seen, as well as some very precise analytical studies. Mixed media approaches are popular, but when each object in a group is rendered in a different media, aesthetic and spatial qualities are lost. The use of different media should be integrated throughout the whole composition.

## **Comments on specific questions**

### **Still Life Group**

#### **Question 1**

- (a) This very popular question appealed to those who enjoyed a more traditional still life approach, and provided candidates with the opportunity to select and arrange suitable items ranging from guitars and violins to brass instruments. Other instruments were frequently used to reflect musical cultures of the area such as African drums, Indonesian Gamelan, Indian Tabla, temple gongs and cymbals.

The best submissions created compositions that filled the page, with many creating strong abstract designs with overlapping shapes and well considered negative spaces. Mid to lower range submissions tended to create 'islands' of objects in the centre of the paper.

There were examples of collaged work which was overdrawn and painted, and also the use of materials such as string and wire were sometimes introduced with varying degrees of success.

The inclusion of brass instruments gave the opportunity for some detailed study of reflections and distortions. The complexity of these, as well as the reflected coloured fabric used in the composition, was a challenge for the most able candidates. Those in the mid range were aware of these qualities but lacked the technical skill to record them accurately. Many weaker submissions completely ignored the inclusion of any patterned material.

There were several Centres who had arranged the same group for all their candidates. Whilst this approach may make it easier for the Centre to manage, it limits the opportunities for candidates to produce work that is personal and individual in interpretation. Candidates must be encouraged to approach the paper as individuals and be allowed to set up their own items or arrangements for study, only then will they be able to fully engage with their work and produce something that is unique and personal to them.

- (b) Many candidates have enjoyed this more open ended question and searched for more inventive and personal interpretations, where personal qualities and interpretative skills can be rewarded.

Compositions revolving around fish and fishing were most popular. Fishing boats in a harbour resulted in a landscape solution which was rather remote from the idea of a still life, but there were many other compositions of fish, shell-fish and fishing tackle viewed against a variety of related backgrounds. There were some closely observed and delicately rendered studies emphasising the colours and surface qualities of fish on a collaged newspaper base.

Some candidates chose sporting items such as baseball gloves, or cricket balls and associated kit. Results were very varied with candidates at the lower end resorting to downloading and copying rather poor images of footballers, particularly goalkeepers, which hardly fulfilled the criteria for this paper.

A few candidates thought in terms of cameras catching the moment and created compositions including pens and notebooks seen against a newspaper.

### **Natural and Manmade Objects**

#### **Question 2**

- (a) Watches, rings, earrings, bracelets and necklaces all featured in a wide range of approaches. The scale of the work produced and the choice of media was all too often a key factor in the success of work submitted.

The best work tended to be on a large scale, although there were some equally excellent delicate and detailed renderings even in the mid and lower ability range, especially by those who had chosen to study the fine filigree work of traditional Asian jewellery. There were some excellent colour studies of handmade glass beads that produced colourful shadows and strong highlights.

Black paper was successfully used to enhance the highlights on jewels and metals when opaque gouache paint or pastels were used.

The most successful had used cast shadows to unite the two items. The use of shadows in mid range work was more formulaic, whilst in the lower mark range any shadows were either, very heavy and overpowering, or completely lacking, creating the impression that the items were viewed as separate entities.

Other variations included jewellery boxes with beads hanging over the edges; the inclusion of a hand wearing rings, watches or bracelets and heads and necks showing details of earrings and necklaces in light and shade against the flesh tones and textures of hair.

- (b) This was the least popular option for this question but it produced some of the very best work submitted in the entire examination. The most successful submissions had carried out in depth research and had experimented with many variations of complex knots using different kinds of rope. The inclusion of pulleys, ship's tackle, and harbour-side bollards led to the creation of more imaginative compositions.

There were some very effective painterly knots which showed the changing directions the rope took as it disappeared and emerged within itself. This was well represented through tone and colour and attention to textural differences.

However the weaker studies tended to be much more formulaic, and it was apparent that these candidates had simply given up properly looking at the subject and failed to notice the subtleties that are only apparent on closer analysis.

The weakest examples were little more than outline diagrams of knots and nooses.

- (c) Some candidates had treated this option in a very analytical manner with some detailed observations of leaves and stems. Studies of hanging baskets enabled the trailing aspect of the question to be fully exploited. Weaker candidates often neglected this aspect of the question and in many cases submitted poorly recorded studies of plants in a flowerpot.

Other submissions had studied plants in the much wider context of the garden, and produced compositions featuring wisteria, vines, ivy and other climbing plants, either hanging from garden structures, wrapping themselves around branches and fences, or cascading over garden walls.

## The Human Figure

### Question 3

- (a) Amongst the few who had attempted this option were some excellent compositions with interesting viewpoints; some adopting an aerial viewpoint looking down on figures playing chess. Others exploited the idea of dramatic foreshortening where chess pieces were represented as being nearly as large as the human head.

Most candidates had resorted to simply taking and copying photographs. Unfortunately, the representation of the forms of the body tended to be rather neglected as the candidates had become rather engrossed in all the surrounding detail of the background settings.

- (b) This was a much more popular choice and figures were shown asleep on floors, in chairs, at School desks, lying on sofas, beds and hammocks. People used in the studies varied from the aged to very young children.

Some outstanding work emerged, sometimes delicate and sensitive in nature, sometimes expressive and emotionally charged. Many candidates at this level had recognised the challenge, and had addressed the combination of head and hand with patterned cushion or cloth. When attempted in colour, the combination of flesh tones and the hues of the cloth was not easy to resolve but there were some excellent paintings that managed to capture these subtleties. Mid range work encountered problems with the proportion of the hand in relation to the face, whilst at the lower levels the hand was all too often neglected or hidden beneath hair or a pillow.

The very best candidates had fully experimented with a range of poses and models prior to selecting their final composition. Digital photography provided a useful tool for recording light effects and various poses, but there was also substantial evidence of analysis from direct observation, particularly of details of hands and their relationship to the head. Many less successful submissions had worked from a single photographic source and simply accepted the composition from the original picture. Here there was no experimentation or development with compositions, eye levels or viewpoints. At the very lowest levels, imagination replaced observation as a starting point. 'Manga' style figures, lacking in form and structure were seen with very little understanding of the proportions of the human body.

### **Interiors or Exteriors**

#### **Question 4**

- (a) Most candidates had made compositions from studies of car interiors. A few had successfully managed to convey the tonal differences between the inside and exterior view. There were others that had observed, and carefully rendered the subtle differences of the reflective surfaces of glass, paintwork and mirrors. A few candidates had focused their research on the insides of rusted scrapped cars found in a breaker's yard. Details were rendered with a rich painterly use of media to enhance the rust and textural surfaces found. One or two had doors missing, thereby giving scope to contrasts with the natural surrounding overgrown grass and landscape.

Unfortunately the vast majority of candidates who attempted this option fell well short of an acceptable standard. Candidates had resorted to diagrammatic renderings of stylish car interiors that had been simply gridded up from car catalogues.

Fortunately there were some more imaginative approaches with excellent detailed observations made from under the bonnet or hood of a car. Others had used different vehicles; a view along the aisle of an aircraft; a view from the rear of a motorised rickshaw, where the motorbike controls contrasted with the cultural decorations inside the vehicle.

There were also some very weak examples that had completely ignored any notion of being inside any vehicle by just producing an imagined view of a straight road rendered in diagrammatic one point perspective.

- (b) Very few submissions were received for this option. Most of those seen included figures in various settings and the majority had worked from photographic sources and had ignored the possibilities of overlapping shapes or cropping of figures to enhance the idea of a crowd.

A few had considered other options, such as the clutter of their own bedrooms or the crowded corner of the art room.

- (c) The treatment of the darker tones and hues of the interior and window frame seen against the lighter and atmospheric distance was certainly the vital element here. Not many submissions managed to convey the relationship between the use of scale and aerial perspective to suggest depth. Nevertheless there were some very sensitive painterly renderings of rooftops and panoramic views. Some of these had been well informed by references to the work of other artists, and had used their own home environment to good effect; creating views into gardens, across streets and adjoining apartment blocks.

Candidates in the lower ability range failed to indicate a frame instead they simply presented a view seen through a window. Other weak submissions found it difficult to communicate the idea of a view from upstairs; the lack of perspective knowledge resulted in many ground floor views.

Most in the lower mark range simply presented imagined views with very limited preparatory work, all of which was from imagination.

### **Administration**

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Several Centres mount the candidates' work on heavy card or board. This is very wasteful and brings absolutely no advantage to the candidates. Simple, cheap paper with simple, easy dry mounted preparatory work on it is perfectly acceptable. Make the submission as easy to handle as possible by making it lightweight and by putting all sheets in the same orientation, so that the work fits the package without a mixture of portrait and landscape formats; the Examiner is quite happy to turn work through right angles to look at it.

Work that is dangerous to handle – glass, sharp metal, and hypodermics for example – should not be sent. Once again, several candidates included such items in their work.

**IMPORTANT CHANGES: IGCSE Art and Design, from June 2010**

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# ART AND DESIGN

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**Paper 0400/02**  
**Interpretative Study**

## General comments

This year the question paper seemed to draw a good number of responses to all questions. There was also evidence that each question had been attempted by candidates of all abilities indicating the questions were equally attractive.

The quality of work at the upper levels of achievement was exceptional for this age range, but also the vast majority of average and lower ability candidates were well taught and responded very creatively and individually to the questions.

As always, the best results came from original research, both first hand and second hand. For example responses to **Question 4**, *Mechanical madness* were often improved by first hand studies of pieces of machinery, and responses to **Question 5**, *Intertwined* by similar first hand studies of rope, plants or hands. Similarly, investigations of specific artists often served to only enhance the ideas of the candidates.

Candidates from the lower range of ability tended to use the preparatory time merely as an opportunity to practice, and consequently repeat and repeat, their initial idea. Candidates should be encouraged to use this time to fully develop and review their plans. Candidates that have over worked their idea and have simply reproduced it over and over again in the weeks before the examination end up producing work that has failed to develop beyond the initial idea and is often stale. Any enthusiasm that the candidate once had for the piece has long gone and this was often all too apparent in the final work produced.

As always, weaker candidates tended to rely on poor, or perhaps inappropriate, secondary images as their main source of inspiration. Careful selection of a range of first hand, rather than just secondary source material, is advised and to obtain a good mark, it is essential.

Media and materials were often handled very well indeed. Paint continues to be popular, but the range of media is increasing and there is more adventurous use of collage, pen and ink and especially digital technology. It is worth noting that the maximum size of paper, A2, is just that, a maximum size, and smaller work is perfectly acceptable. Often, candidates worked out their piece in the preparatory period on a small scale, which lent itself beautifully to a crisp and well composed picture. When carried out on a larger scale though, this success was lost and became rather loose and uncontrolled.

Centres are reminded that from next year, this Paper is to be merged with Paper 1, Observational Study, and will disappear as a separate entity. A close reading of the Syllabus for 2010 is advised, not least to ensure that options for candidate's entry are thought about well in advance. Of note as well, the range of media allowed for the examination is widened, to allow more use of digital photography, sculpture, textiles and other media.

## Comments on specific questions

### **Question 1**     *A day to remember*

There were many very interesting responses to this question. Many were very personal indeed, with memories such as a day at a theme park or family orientated events such as weddings or other family gatherings. It was rather moving to see so many portrayals of divorce with, sadly, fathers represented as mere silhouettes on family pictures rather than represented fully, or wedding pictures torn or cut up, evoking the sadness of the candidate missing their parent or family life.

Some commemorated sad days with happy days, making a contrast between the two in the same response. The best candidates used such devices as cubist 'broken' styles or monochrome

colouring to represent sad days with the happier times being carried out in more vivid, colourful hues.

Happily, School days featured extensively as good days, as well as success on the sports field, be it football, cricket, horse riding or athletics. Celebrations of birthdays were sometimes done as interesting interpretations, some candidates making collages out of photographs taken at parties and incorporating these in their work.

It was fascinating to see representations of various celebrations from countries across the globe such as liberation from oppressive political serfdom through to the election of Barack Obama as president of the USA, which featured fairly frequently and was generally seen as a positive event to remember. On a more negative note, terrorist attacks and natural disasters also played on the mind of candidates, highly personal, even cathartic pieces were portrayed including some apocalyptic images of the twin towers outrage, fires and earthquakes.

The best candidates used only a number of resources to inform their studies and preparatory work. Poor figure work was often the downfall of weaker candidates. Very weak candidates could only attempt to copy from already fading newspaper, magazine or old family photographs with very poor results.

### **Question 2**     *Rich world, poor world*

At all levels of ability, good research was often employed to discover vastly contrasting images of wealth and poverty with the 'haves' and 'have-nots'.

Unexpectedly, this question was quite popular with the weaker candidates and by contrast, it was also answered by some of the very most able. The most straightforward and least interesting responses employed simple split compositions with little visual connection; simply drawing a line that divides the composition into two halves with 'rich world' on one side and 'poor world' on the other and monochrome used to represent the poor world and colour, the rich. The best candidates looked for more subtle compositional devices, dividing up the pictorial surface in more interesting ways and perhaps using other signs of wealth such as health and happiness and comparing these with illness and misery. Contrasts of having or not having consumer goods, good clothes and decent housing appeared in many images; cityscapes with high rise concrete and glass buildings in the background compared with tin townships and shanty towns in the foreground.

There was a good level of political awareness demonstrated by many candidates with Africa in chains of debt, a theme that was explored by some and was represented by a map of Africa in chains as a background, and in others third world politics and campaigns were taken up, and not just those living in a under developed countries but often by those from more privileged backgrounds.

Some interesting compositions were seen which used mirrors to contrast a person's fall from wealth, or the idea of wealth being based on the roll of dice, the turn of a roulette wheel to represent the luck given to some by the chance circumstances of their birth.

### **Question 3**     *On the move*

Candidates who chose to rely purely on imagination, memory or second hand imagery produced much weaker interpretations of this question than those who took the time and trouble to seek out appropriate source material. Simply painting a sports car copied from a motor magazine does not do the question justice, nor does a copy of a magazine photograph of a skateboarder. Candidates who could support their own work with their own photographs and drawings to back up a wealth of personal experience; such as a dance performance on stage or riding a bicycle were far more successful.

More sophisticated ideas came from those candidates who had thought more deeply on how to respond. Not only was the theme interpreted in a very interesting way, with different and various modes of transport such as rail, underground or city Centres in the rush hour, but also the idea of animal migration with great flocks of birds, insects, butterflies or shoals of fish on the move were seen.

Sometimes, in the very best work, one saw attempts to use the styles of painting employed by the futurists or vorticists, with images broken up or repeated in layers to represent movement. Some

candidates successfully attempted blur and smudge to emphasise speed and movement, or used line effectively to show force and energy. An example of this was seen in a strong painting of a fairground ride, which became almost abstract in the way colour, line and brushstroke was used.

A few candidates went beyond expectations to respond in some very individual ways. There were a few interpretations based on the idea of growing up into adulthood, and some of individuals running down nightmarish street scenes which consisted of representations of society's expectations or of the norms of behaviour expected from parents, teachers and school.

Some responded in social ways, with work based on refugees moving along long roads to attempt to find freedom or of fleeing from oppression. One interesting painting was of transportation to a concentration/refugee camp.

#### **Question 4     *Mechanical madness***

This question was very popular and produced a very wide range of responses across all abilities. There were plenty of Robots, Fantastical Machines, together with machines taking over and reducing the human being to the role of slave. At one end of the scale, there was over reliance in some weaker candidates work on downloaded robot/science fiction imagery from comic books.

Some candidates did successful collages using Max Ernst type imagery from magazines, for example combining organic and mechanical images. Others took apart mechanical objects – clocks, household appliances and engines and so on – and produced excellent observational drawings to support their final pieces.

The very best candidates were inventive, referring to surrealism – Leger featured in a few submissions - to inform their thinking and developing some very powerful imagery. There was good evidence of well constructed developmental drawings and some exciting experimental preparatory work that really tried hard to be original and personal.

#### **Question 5     *Intertwined***

Of all the questions, this one tended to lend itself to an observational approach. There were plenty of references to nature – vines, ivy, roots and so on, as well as to items such as balls of wool, knitting or crochet, often drawn with great care and attention to the patterns formed by the intertwining of the various elements. And in these cases, where backed up by good observational drawing or a set of original photographs that the candidate used successfully to inform their work, the final outcomes generally succeeded.

Hands were sometimes used to signify the closeness of relationships and the emotional links between people, with fingers intertwined, and sometimes it was the whole body that was linked together in embrace.

Others used such various combinations of items such as hair, ribbons, basketry, decorative iron work or wire, in interesting designs that captured a swirling feeling of movement and rhythm, with occasional references to Art Nouveau.

Sophisticated interpretations included the idea of musical notation, musical instruments and dance being intertwined with each other to produce a whole.

Weaker candidates tended to generate rather predictable outcomes from a rather limited imagination, making little attempt to develop anything other than obvious lines or pattern with no reference to anything seen.

#### **Question 6     *In the shadows***

The range of interpretations to this question was vast. Some quite sinister outcomes were seen, including, stalking, mugging and attack, sometimes the work was carried out very successfully with strong composition evoking threat and tension.

Some very personal responses included studies of depression and of being tempted by evil, as well as child abuse and domestic violence, with the topic being seen as something that in society's eyes remains in the shadows, or out of view.



A missing parent, a father who has left the family, was in evidence as with the first question, *A day to Remember*, with the image of the father in black, cut out of the picture.

There were some well-considered compositions, which investigated light and dark, based on landscape. Set in the evening or morning, with long shadows cast by a rising or setting sun. Colour was particularly strong in some who worked on landscape. Stronger candidates realised that shadows were not simply black.

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# ART AND DESIGN

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**Paper 0400/03**

**Design Study**

## General Comments

A quarter of all candidates chose **Question 1**, *Design using Lettering*. **Question 2**, *Illustration and Calligraphy*, **Question 4**, *Interior design*, **Question 5**, *Fashion Design* and **Question 6**, *Fabric Design* were the next most popular with each attracting about 15% of responses. A substantial number of candidates submitted work for **Question 7**, *Printmaking* and **Question 8**, *Photography* but there were very few responses to **Question 3**, *Environmental/Structural Design*.

The number of candidates achieving the upper levels of the mark range continues to be impressive. Thorough research and development of ideas in the preparatory sheets always preceded the most competent and confident examination pieces. This clearly led from focused teaching for the specific design briefs, as well as the use of appropriate media and processes, including computer manipulation of personal digital images. The Examiners noted, however, that many of the less successful attempts were inhibited by a poor understanding of the chosen questions, either in terms of research from relevant sources, or what was expected as design solutions for the final outcomes. If candidates are unsure of the demands of particular questions Teachers may and should offer guidance and advice to avoid unfair confusions or misunderstandings of the text. On the other hand, some submissions were all too obviously directed by Teachers to the exclusion of any personal judgements by individual candidates.

The majority of Teachers made sure that their candidates presented their work with clear labelling, sensible mounting and the examination pieces firmly attached to the front of the preparatory sheets. However, when preparatory studies were presented in sketch books or thick booklets rather than flat mounted sheets, they seldom remained attached to the final pieces. Loosely stuck collage elements such as beads, sequins, glass fragments and glitter, even when used by only one candidate from a Centre, caused problems when other candidates' work, storage and assessment areas were contaminated. Teachers are, therefore, asked to discourage the unnecessary use of such materials.

## Comments on specific questions

### **Question 1**     *Design using Lettering*

The logo design for a company named **TREK** which organises rambling, hiking, riding and climbing activities attracted by far the highest number of responses, with work seen from the lowest to the highest levels of the mark range. In the most successful outcomes directly observed research of such activities through personal digital recording informed the refinement of shapes of the human figure, horses and rocky landscapes for the development of a variety of ideas for integration with appropriately selected letterforms. Linear emphasis, the use of cast shadows, the selection of colour and the balance and weight of tone were consciously refined in terms of figure-ground relationships within distinctively shaped border formats. Illustrations of how the logo would appear on a T-shirt or a hat were always clearly presented.

A good understanding of the design problem and a serious determination to develop crisp graphic communication for the final solutions were invariably apparent at the mid levels of achievement. There was a tendency, though, to depend on secondary sources for research of silhouettes of climbers and riders which was all too obvious when the same images were seen again and again in work from different Centres. More personal initiative and some inventiveness were evident in the choice and integration of letterforms. Many candidates at this level might have achieved higher levels of success if they had continued to develop their preparatory ideas through a variety of sequential experiments to refine the positive-negative relationships of line, shape, colour and tone.

The less successful outcomes, however, seldom progressed beyond easily reached decisions for the image or lettering and many candidates neglected to consider how they might be integrated into an effective and unified format. In the weakest attempts letterforms and figures or horses were poorly drawn, even when traced, and vaguely rendered through a clumsy and often inappropriate use of media.

### **Question 2    *Illustration and Calligraphy***

- (a) The cover design for a nature book entitled **SHORESIDE** published by a company named **Discovery** was the most popular option in this question. Many high level responses were received, for which thorough research of seascape settings, shells, starfish, crabs and seabirds informed lively experiments with typographical layout, usually including the spine and the back of the cover as well as the front. The most outstanding submissions also offered a sensitive consideration of subtle colour relationships to evoke a sense of atmospheric space of the specific environment.

Candidates achieving the mid levels of the mark range gathered a sufficient amount of information from both primary and secondary sources to develop competent solutions. Letterforms, natural forms and seascape settings were consciously selected and organised to show some understanding of the design problem in terms of creating a balance when integrating text and image. Further explorations and experimentations with the weight of tone and colour of the letterforms in relation to the surrounding illustrations would have led to more distinctive outcomes. The less successful responses tended to offer seaside views downloaded from the Internet or copied from travel brochures with the lettering often added as an afterthought. However, far fewer weaker attempts were seen for this option compared with most other questions.

- (b) The Calligraphy option continues to be popular with a growing number of candidates. Several high level responses to the verse from Masfield's poem **Sea Fever** were received which offered thorough preparatory investigations and well developed explorations of potential layouts, leading to confident and accomplished calligraphic writing for the final outcomes. Competent skills with the spacing and layout were apparent at the mid levels of achievement and some candidates offered effective experiments with the text based on wavy lines to evoke the sea theme. Sometimes, however, the four lines of the verse were broken up in order to fit round the illustration, thus losing its rhythm and scan. The weaker attempts consisted of little more than everyday handwriting with scant research for any additional enhancements for borders or illustrations.

### **Question 3    *Environmental/Structural Design***

An understanding of the requirements for this design brief, for a fountain based on research of the forms and shapes of sails, masts and rigging of yachts to be sited on the quayside of a marina, was evident in less than half of the work submitted. While most candidates presented some form of illustration of a view of the proposed structure on a quayside, few were able to communicate with plans, elevations or drawings how the fountain could be constructed and installed in relation to seating and planting in the surrounding area. Some of the most successful solutions were executed as three-dimensional models, then digitally recorded and printed for the presentation of preparatory explorations and the final outcomes. Several mid level achievements also gained credit for effective research of similar structures from the Internet to inform the development of ideas, whether fountains, sculpture or architecture. The majority of responses, however, were limited by poor investigation of yacht shapes and forms, and the weakest attempts showed little concern to develop an idea for a fountain beyond a literal illustration of a boat as a minor part of a quayside setting.

### **Question 4    *Interior Design***

Of the three options offered for the design of a long horizontal mural for a café named after a distinctive civilization, *The Aztec* was by far the most popular choice, with equal numbers responding to *The Byzantine* and *The Mughal*. For such a design brief research was expected to be based on sources from books and the Internet and the majority of candidates engaged in thorough gathering of information, although how well they then developed their own ideas varied from the lowest to the highest levels. Many of the most outstanding submissions received for the whole of Paper 3 were motivated by this question. Such candidates studied their research precisely and thoroughly to inform experimentation with media and exploration with alternative compositional ideas, giving full consideration to the potential scale of the murals within the frieze-like format.

Many mid level responses, though competently researched and executed, tended to develop symmetrical designs with a dominant circular image placed centrally and mirrored motifs on either side. Although border enhancements were usually well considered, this approach led to rather predictable outcomes compared with the more dynamic and asymmetrical compositions of the better submissions. Less able achievements, however, were lacking in any progression or development following patchy initial research. The Examiners noted that, at this level the same few images from the same sources were seen over and over again. Such responses, therefore, showed very little personal initiative and were all too obviously based on finding a quick and easy solution to the design problem. Several very poor attempts were also seen which showed a complete lack of understanding of the question.

### **Question 5    *Fashion Design***

The costume design brief for a performer in a production entitled *Night Creatures* also attracted a large number of responses. Several excellent and many upper level outcomes were received, all of which developed inventive personal ideas based on strong research of the forms, skins, markings and plumage of a variety of creatures such as owls, bats, moths and foxes. Lively media experimentation with surface qualities translated into actual and suggested fabric materials were augmented by very accomplished investigations of model's poses and postures as well as specific lighting effects for the final presentations. In the better work also the additional structures of extending wings, crested headdresses and clawed or padded footwear were given full consideration in terms of how they fitted and remained attached to the figure; this often involved showing the design solution from different viewpoints.

In the mid level responses there was a tendency for much of the preparatory work to consist of cut and pasted images from fashion magazines or websites and also the work of fantasy illustrators. Actual research from appropriate sources of animals, birds or insects was, therefore, reduced a minor role in the pursuit of effective solutions, although the final outcomes usually showed some competence in figure drawing to communicate a visual idea within a dramatic context. Sometimes, however, the concern to show a stage setting obscured rather than enhanced the clarity of the actual costume design. The less successful outcomes lacked any sustained investigation other than copying existing images and, even then, showed limitations in rendering the forms and proportions of the figure. Some the weaker attempts simply offered night landscapes, adding the costume design as a minor element.

### **Question 6    *Fabric Design***

The repeat pattern design brief for a head scarf or a necktie based on knots or bows in ribbons, laces, straps or ropes was also a very popular choice. A number of highly accomplished solutions were received, fully exploiting intertwining rhythms with tone and colour counter-changes. Invariably the most successful outcomes grew from thorough directly observed studies of carefully selected specimens to gather precise information on knots, loops and the twisting forms of ribbons. Generally, the most ambitious responses were submitted by candidates from those Centres which teach this design specialisation very thoroughly; even when this sometimes led to similarly directed processes for research and development the results were nevertheless impressive. Some Centres also enabled their candidates to print their final designs on cloth, using serigraphy very effectively.

At the mid levels of achievement satisfactory research informed the selection of shapes for competent developments of figure-ground relationships in the patterns. Further experimentation with colour mixing in the preparatory studies, however, would have motivated exploration of more personal and less predictable outcomes. In the less successful submissions preliminary research was superficial; first hand observation was rarely attempted and most candidates depended on secondary sources, using the same downloaded images of knots and bows. A limited understanding of repeat pattern techniques was apparent when images were placed in parallel rows without regard to figure-ground relationships. The weakest responses offered on or two poorly drawn knots or bows without any concern to develop a pattern.

### **Question 7    *Printmaking***

Although more candidates than usual chose this question this session, a surprising number of submissions did not offer work using any process of printmaking, presenting instead repeat pattern or book cover designs carried out with paint media. The question asked for a print or a series of prints to illustrate the cover of a *History*, *Music* or *Biology* text book. Over half of all responses were for *Biology* but few prints of a competent level were received, mainly because initial research did not inform the development of ideas adequately. The more successful outcomes grew from good studies of instruments or performers for the *Music* option, and several effective *History* interpretations were seen, making good use of iconic portraits and sometimes architectural monuments. Teachers should note that for the 2010 session a specific Printmaking question

will not be included in the Design Assignment, but the use of printmaking processes will instead be able to be submitted for all the papers of the syllabus.

### **Question 8    *Photography***

A good number of responses were received for this question which asked for images for an exhibition celebrating the lives and customs of the candidate's local region. Of the three themes offered, *In the workplace* and *Children at play* were equally popular but less submissions were seen for *Family celebration*. The most accomplished outcomes resulted from a thoughtful identification of specific locations for well considered interpretations of work and leisure activities. A careful selection from the preliminary investigations for the final three prints was always apparent in the better work, showing a conscious awareness of viewpoints, lighting and composition in the placing of figures in relation to workplace, playground or domestic surroundings.

At the mid levels of achievement candidates presented technically competent outcomes but the choice of final images from the preparatory shots often showed a superficial evaluation in terms of the visual relationships of major shapes and the distribution of light and shade. It was not unusual, therefore, at this level to see potentially better prints in the preparatory work compared with those which had been selected for the final pieces. In the less successful submissions, however, candidates could rarely produce more than one print of visual interest in answer to the exhibition context of the question as there was a tendency to think that simply recording with a camera was sufficient in itself. Teachers should note that for the 2010 session a specific Photography question will not be included in the Design Assignment, but the use of photographic, digital and lens-media processes will instead be able to be submitted for all the papers of the syllabus.

### **IMPORTANT CHANGES: IGCSE Art and Design, from June 2010**

From June 2010 the current Paper 1: Observational Study and Paper 2: Interpretative Study will merge. Candidates will **not** be able to take a separate Interpretative paper.

This information has already been circulated in the Circular to Schools in 2008 and 2009 and Centres have been advised to ensure that they are teaching students using the 2010 version of the syllabus.

[Link to discussion group](http://lists.ucles.org.uk/lists/listinfo/cie-artdesign) <http://lists.ucles.org.uk/lists/listinfo/cie-artdesign>

[Link to the circular to Centres](http://www.cie.org.uk/docs/qualifications/Circular_y09.pdf) [http://www.cie.org.uk/docs/qualifications/Circular\\_y09.pdf](http://www.cie.org.uk/docs/qualifications/Circular_y09.pdf)

# ART AND DESIGN

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**Paper 0400/04**

**Critical and Historical Study**

## General comments

This component encourages candidates to concentrate on research, evaluation and production, with a good balance of text and visual imagery. Presentation is an important factor to consider: candidates have plenty of time in which to plan, revise and fully consider the most appropriate visual format, including the processes to be used in order to produce a high standard of clarity and relevance.

In many cases these aims were met fully and there were some exciting and fully-researched submissions where candidates had undertaken painstaking and fully-developed research, covering themes such as building styles, modes of local adornment, the work of local painters, visits to art galleries and designers workshops. At best these studies clearly represented considerable effort and a well-organised response. This component encourages candidates to develop further awareness of visual art issues in the local community, and on a broader front, so that they can inform their own practical work with a knowledgeable base of critical studies.

Local buildings, galleries and artists were explored in depth by the very best candidates and this gave considerable authenticity to the research process. First-hand visits are not a prerequisite for this component: good material can be based on library studies or Internet sites but it is not enough to copy materials and text without any recourse to reorganising and evaluating them.

Some of the very weakest submissions were simply copies of material that had been downloaded from Internet sites and put into a folder. Unfortunately, there were several instances of poor and untidy handwritten text, which showed no attempt by the candidate to correct spelling errors or to proof read before submission.

To ensure positive and appropriate responses, candidates should be reminded of how best to develop, research and produce their study: keep the aim of the project clear and ensure that enough material exists to allow thorough research.

Photographic evidence and notes of visits, interviews etc is essential, and remember to make sure that the images used are clear and appropriate.

If a candidate's handwriting is untidy then he/she should be advised to word process any text. Making good use of practical visual skills such as drawing and sketching is recommended. The juxtaposition of visual imagery and text and page layout (landscape, portrait and use of double page spread) should be fully exploited.

It is not advisable to print out Internet material and present it without evaluation. Consider the use of illustrations and integrate them in the text ensuring that they are numbered and correctly labelled.

It is good practice to provide a bibliography, including web sites and other electronic sources used.

# ART AND DESIGN

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**Paper 0400/05**

**Coursework**

## **General Comments**

Entries for this session were almost identical to last year; approximately 1300 candidates from about 130 Centres. As always the largest area of study was Painting and Related Media, although there were many more examples of 3D work submitted than in previous years.

The majority of submissions were well organised. A specific project had been identified for the final assessment, although a selection of other work done during the course also provided additional evidence of a candidate's engagement and level of competence.

As usual the best work in whatever area of study nearly always started from first hand observation, either as the candidate's own drawings, sketches and colour studies, or their own photography to record scenes, buildings, people and objects relevant to their chosen themes. Supporting notation often provided additional information in retaining the memory of their research, and this also provided Moderators with a useful insight into a candidate's thinking.

There was evidence of trying out various ways of interpreting ideas generated from the initial research, as well as using different media and processes that had informed decisions about the development of the final outcome.

These Centres had a thorough understanding of the syllabus content and Assessment Objectives and their candidates do themselves full justice in their submissions. Through careful selection, each candidate eloquently presents evidence to gain as many marks as possible for personal qualities and original ideas. This really gives a flavour of the personal engagement of the candidate, rather than submissions which resemble nothing more than set class exercises.

In some cases the candidate's choices of subject matter and the way it was developed was heavily influenced by the teaching. Although this helped guide the less able candidates to meet most of the Assessment Objectives and demonstrate such qualities as research skills; many of the assessment marks are for communicating evidence of individual ideas, personal qualities and critical judgements. When a whole Centre's submission is very similar in content, it is difficult to assess individual qualities within each submission.

A few Centres are still submitting a chaotic pile of work, sometimes it would seem like everything that had been done during the course. This includes early exercises such as colour wheels and copying typefaces, one off figure studies, and still life paintings and other unrelated artefacts that bear no relation to the chosen final piece. In many cases it was hard to discern which of the work submitted had been marked by the Centre as the selected project, leaving it to the Moderator to choose. Within this potpourri of work there was often some worthy pieces, but it is extremely difficult to discern in such submissions evidence of a process of exploration and development.

Most candidates now have access to either a basic digital camera or a camera within their mobile phones. There are no excuses for not using these to collect first hand information, especially for those candidates who are less competent at drawing skills. Unfortunately there are far too many examples of candidates resorting to images downloaded from the Internet and of which they have very little first hand knowledge. The exclusive use of secondary images taken from magazines and the Internet does not help in the majority of cases. Not only are these images not the candidate's own, limiting any personal or original qualities, but the images are usually of poor quality, leading to even poorer quality drawings and paintings. There is no reason why candidates should not use secondary images to augment their own sources, but these should be part of a more extensive armoury of information that includes first hand studies and photographs taken by the candidate.

Most Centres were able to produce a sound order of merit, although in cases where many candidates were given the same mark, invariably there was one or more that was weaker or sometimes stronger, and which needed to be remarked by the Moderator. Reductions to Centre marks were most frequently made because levels of research and development were insufficient to properly demonstrate original and personal qualities. Also Centres should not underestimate the need to show a competent understanding of craft skills, matched with an equal knowledge of the ability to render form and structure and to compose basic elements into meaningful balanced designs.

## **Comments on Areas of Study**

### **Painting and Related Media**

This is the largest area of study and approaches vary enormously. The maturity of work in some submissions was very high. Ideas were usually developed from candidates' own observations and experiences, with the work being ambitious both in scale and complexity of concepts. Large scale final outcomes were documented by good quality photographs.

It is a real pleasure to see such really good taught and learnt painting and drawing skills where an emphasis has been placed on gaining an understanding of using line, tone, texture and colour to represent the world around them and to express their response to issues and concerns affecting them. There were also some very successful submissions from candidates who had been encouraged to use the work of other artists or cultures as starting points, and to integrate their discoveries of pattern and texture with their own ideas and first hand research. Weaker submissions that had used this approach tended to focus their efforts in making detailed copies of selected artists' works.

There were many examples of submissions that failed to reach the potential seen within the supporting sheets. In some cases there was evidence of very good research and exploration, but development through to final outcomes was less successful in aesthetic qualities. Not enough attention or time had been spent on gaining confidence in basic drawing skills such as ellipses or perspective. Other submissions consisted of a number of highly finished and highly competent unrelated studies. These failed to produce enough supporting studies to demonstrate competence in areas of the assessment criteria related to investigation and development. It is essential to this component that every opportunity is given for experimentation and exploration of different media and processes and the development of a personal response to the language of painting and drawing.

There was much weaker work consisting of a random collection of finished images with no evidence of development or sense of organisation; the majority of which had been poorly copied from equally poor secondary sources. In most cases these had been over valued by the Centre assessments. It is difficult to see how Centres can reward so highly for individual personal responses, for investigating original sources, or for demonstrating informed aesthetic judgements.

### **3D Studies**

This was the second most popular area and a wide variety of processes was seen: ceramics and clay sculpture, plaster and metal work, jewellery, mixed media, and architectural models.

The most successful had included well organised work books or mounted sheets which tracked the process of developing ideas and the making of the final pieces, with drawings, written notes and clear photographs of work in progress as well as the finished piece taken from different viewpoints.

There was evidence of a real engagement and commitment where candidates had gained an understanding of craft skills by attending professional workshops even though their own work was weaker in aesthetic qualities.

In one Centre all candidates had worked in ceramics using a common theme. The Centre had encouraged extensive research through drawing and painting which had been developed into either functional or sculptural 3D pieces, the best displaying excellent craft skills with inventive and often humorous results. Others had been informed by references to the work of others.

Less successful work in clay was often spoilt by poor glazes applied too thickly or fired too highly so they ran and hid the qualities of the modelling.



Some highly individual and ambitious mixed media approaches were seen. Two examples had used children's dolls as starting points. One had photographed and drawn and then brutalised by melting and covering in wax and plaster. The other had created a series of voodoo dolls using wire, rope, latex and string, which were attached to a painted canvas.

There were some excellent architectural models where the work of contemporary architects were referenced and had informed their own ideas. There were also some extremely weak models displaying both very basic construction skills as well as limited research using poor downloaded images from the Internet.

Jewellery examples demonstrated very good, original manipulation of wire and thread, but in many cases candidates were assembling bought in items such as beads and shells. Photographs of many of the finished pieces were of a poor quality.

### **Fashion and Textile Design**

Fashion Design submissions were generally of a high standard, both in design development and in the technical quality of those submissions that had been made into garments. In many instances photographs of candidates wearing their designs provided evidence of the form and the fit of the garment. One entry had chosen to design and make a series of hats using papier mache over a wire frame. Whilst lacking in aesthetic refinement the submission was very high in personal qualities.

Those submitting work using textile processes were more variable. The best displayed excellent levels of commitment and extensive evidence of research and experimentation, but failed to reach the top mark band largely through a lack of selection. Folders contained some indifferent and weaker work, whilst in others, final outcomes were less successful.

There were some very poor examples of Batik and block-printing. These were hampered by a lack of preliminary design development and poor quality printing, particularly in registering when more than one colour was employed.

### **Graphic Design**

Work seen for this option was mostly in the mid to lower mark ranges.

However the very best courses covered a range of experiences including the use of IT, as well as hand drawn illustration and lettering. There was a good understanding of the design process with lots of visualisation and layouts demonstrating very good integration of text and image.

Examples in the mid ability range were confined to an over use of computer generated imagery. Entries were very similar in content and heavily based on down loaded imagery from secondary sources. Any exploration on the computer was generally just variations on a theme rather than genuine investigation and development. There was little original drawing or even the use of the candidates' own photography. Some had achieved good manipulative skills but most results were safe and predictable.

Some very weak graphic illustration was seen which was reliant on a single image from secondary sources and lacked any development or input of original ideas.

### **Photography**

Examples of both traditional black and white and digital photography were seen.

Most submissions reached the mid to lower achievement levels. The original or 'unusual' was sadly lacking, largely because there was little evidence of both a breadth and depth of research and exploration, even though there was sufficient evidence of camera and darkroom skills, or in the case of digital work, manipulative skills on the computer.

Folders consisted of a collection of snapshots or a series of images loosely based around a theme. It appeared as if candidates had been out with a camera for one session or used a few shots taken on a holiday or family visit, and just printed these up without much selection or refinement. There was no evidence of re-visiting a subject to explore more fully from different view points or under different lighting or weather conditions.

Very few submissions had identified selected final pieces and it was difficult to see how Centres had arrived at their marks.

Some Centres persist in submitting a CD with sometimes fifty or more images on them, albeit amongst them some very good photographs. Candidates fail to select from these images any final outcomes. There is no sense of progression from idea to final image, no evidence of cropping or manipulating the image by altering tone or colour and with nothing printed out the images are not really finished or presented in photographic terms. Printing skills are part of the photographic process.

**IMPORTANT CHANGES: IGCSE Art and Design, from June 2010**

This was the last session using this syllabus and mark scheme. Centres should now be preparing their candidates for the new syllabus and should be aware that from 2010 coursework will be the new Paper 4 and should be assessed against the new Assessment Objectives and Mark Level Criteria published in the new syllabus.

This information has already been circulated in the Circular to Schools in 2008 and 2009 and Centres have been advised to ensure that they are teaching students using the 2010 version of the syllabus.

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